

NEWS OF THE THEATERS

PLAYS BEING PREPARED FOR THE COMING SEASON.

"California," with Rae Bronson, Louise Dresser and Jack Norworth, at the Park Theater.

The theatrical season in New York has opened with two new plays. "Quincy Adams Sawyer" is a dramatization of a novel of New England rural life. The other play is "Robert Emmet," and it deals with the career of the Irish patriot whose name the play has for its title. Brandon Tynan is the author of the play and the actor of the name part. The critics praise both Tynan and W. H. Thompson. The latter is a particularly fine actor, and gets too little attention from critics. He was the Deschanelles in Miss Mary Manning's production of "The Lady of Lyons" last spring, and was here last season as the cardinal in Captain Marshall's "A Royal Family."

The complete cast of Hall Caine's "The Eternal City" gives Edward J. Morgan the part of David Rossi; Pope Plus X, E. M. Holland; Baron Bonelli, Frederick De Belleville. George C. Boniface—probably the elder, though the Bulletin does not say so—will have the part of Mariotti. C. Leslie Allen, the father of Viola Allen, will play Father Pifferi. Miss Allen will impersonate Roma. The first performance of the play will be given at the National Theater, in Washington, on Oct. 6, and the New York series will begin at the Victoria Theater on Nov. 12.

Lieber & Co. say that Ezra Kendall asked James Whitcomb Riley to write a play of Indiana life for him, but Mr. Riley declined. But "The Vinegar Buyer," in which Mr. Kendall will be a star this season, is a play of Indiana life. It was written by Herbert Hall Winslow.

Two of the Shakespeare comedies, "The Taming of the Shrew" and "Much Ado About Nothing," will be presented by Charles D. Hanford this season. John Drew and his company have begun rehearsals of "The Mummy and the Humming Bird," by Isaac Henderson, who once was a member of the staffs of the New York Post and the New York Tribune, and who has been a newspaper writer in London for several years. The play is acted in London last winter. Its character, which is not indicated at all by its foolish title, is modern.

MISS SYLVA AT ENGLISH'S.

She and Her Company Will Sing "The Strollers" on Saturday Evening.

The Marguerita Sylva Opera Company will give a performance of Smith and Isidor's musical comedy, "The Strollers," at English's on next Saturday evening. George C. Boniface, Jr., D. L. Don and John D. Gilbert are the principal comedians. Don was in the company that presented this musical comedy here last season. Miss Sylva succeeds Marie George in the part of Mrs. Augustus Lump. The story of the play concerns Augustus Lump and his wife, tramps. Lump passes himself off as a prince and ridicules the special attentions freely. Harry B. Smith wrote the libretto after a German author. Miss Sylva should be able to make a great deal of fun with the character of Mrs. Augustus Lump. With the exception of Marie Schall she is the most naturally merry woman in comic opera, and she is, besides, handsome and well voiced.

AT THE PARK THIS WEEK.

"California," a Melodrama by Rush Bronson, To-Morrow.

The Park Theater will have two melodramas this week. The first, "California," was written by Rush Bronson, who was manager of the Grand Opera House last season. The principal members of the company are Miss Rae Bronson, who in private life is Mrs. Bronson, and Miss Louise Dresser and her husband, Jack Norworth. Both Miss Dresser and Mr. Norworth contributed to the Elks' entertainment last season and on account of this and because Mr. Bronson is a member of the local lodge of Elks, the members of the organization have engaged five rows of seats and all the boxes for the performance to-morrow evening.

Mr. Bronson is a native of California and spent many years there and so would seem specially equipped to write a play describing that State. He has taken special pains with the scenery, he announces. The first act is at the foot of Mount Shasta, showing miners panning gravel from a McClellan river. The second act is a view of the Yosemite valley at Bridal Veil falls. The third and fourth acts take place in the interior of a rich Spaniard's home.

Miss Bronson will impersonate Dolores, a young Spanish woman. This character's role is an American girl. Norworth, the comedian of the company, plays an Irish miser.

THE LIBRETTO.

Great Difficulty in Getting It Well Written, Lederer Says.

When a man's intelligence is refreshed by the sudden headlong approach of a heavy, throbbing Panhard automobile, shining like burnished gold and shaking the earth like a locomotive, he does not usually, as he makes his rescue at the curb let his admiration run away with him. He cannot help a certain awe and appreciation of the harnessing of so much force; and he may say to himself modestly that a Panhard is a wonderful and fearful thing. But it being the case, he will go straight home and build himself one. He would as soon think of attempting to construct a disappearing gun. And yet the rash opposite, as was observed yesterday, by a man who should know, is precisely the mental attitude of a large number of theatergoers. They enjoy an evening at a comic opera, and their instant thought seems to be: "Bless my stars, that's great! Guess I'll write a comic opera."

"And they do," said George W. Lederer, as he sat in his office, "that's the worst of it. Ask Mr. Weid here. He was my reader for the last half of last week, is a devoted reader of comic opera, and he is writing a comic opera, in which an American enters a touring Wild West show for a lark, gets into France and falls in love with the 17-year-old daughter of a mossy old chateau. The music was put in the hands of Emanuel Moor, a Hungarian composer. Although Bret Harte's 'last poem' and 'last short story' have come to light, and the play 'Sue,' which was seen in this country, seasons ago, is announced for publication in the fall, as was stated in the Tribune's London dispatch for July 15, little or nothing has

MARGUERITA SYLVA



PRIMA DONNA OF "THE STROLLERS," At English's Opera House next Saturday evening.

been heard of the operatic venture in which this author is said to have taken great delight. As to the general advantage of having the work of trained and artistic writers extend to the musical stage, Mr. Lederer, whose name stands for much experience in the practical side of comic opera, and Arthur Weid, the composer, who conducted "Floradora" and who is now working on "The Silver Slipper," united in thinking that men of high literary attainments to be heard from more frequently.

"Of course, power of versification is essential," said Mr. Lederer. "Some people lack it. But take Mr. Kipling. He should

be able to write comic opera that would make you sit up. I don't know why such men don't. It was good enough for W. S. Gilbert. But they seem to look down upon it."

"But opera pays better, draws better. Fifteen thousand dollars receipts a week is good. But \$5,000 or \$6,000 is good for a play. No, it's prejudice. And it's good to disappear. The public taste is improving and better than it ever was. I don't know why such men don't. It was good enough for W. S. Gilbert. But they seem to look down upon it."

"I think Glen McDougall put it rightly," said Mr. Weid, "when he laid it on the division of royalties. When you write a play you earn your percentage. When you write a musical comedy you divide it with the composer."

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The life of the people making up such things as dime museums and sideshows is more or less of a deep mystery to the general public; the "freaks" and performers come and go with the circus or the street carnival; the public pays its dime to visit them for a half hour or so, and then returns to the "real world" outside the curiosity building or canvas tent with the feeling that the performers and freaks are left behind in a world of their own. But the people of the museum and sideshow live in the greater world just as ordinary human beings do. Despite the "curio" name, the "freaks" are really people of the same kind as the rest of us, and they are national, you newspaper men have such a way of obliterating Monday's sensation with Thursday's that the ordinary

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FREAK BUSINESS GOOD

SLAKE CHARMERS AND TATTOOED LADIES ARE IN DEMAND.

C. J. McCann, Sideshow Manager, Talks of This Feature of the Amusement Business.

"Wanted—Lady snake charmer, tattooed lady and man to do Punch and Judy; other sideshow people communicate. C. J. McCann, General Delivery, Indianapolis, Ind."

It was this little advertisement, which recently appeared in a copy of a popular New York amusement weekly—set in small type and almost obscure by reason of the many "heavy display ads" surrounding it—that caused an inquisitive newspaper man to institute a search for the person whose requirements were of such a peculiar nature. C. J. McCann was not to be located without considerable difficulty, as inquiry proved that he was not a regular resident of the city, but at last he was discovered in the home of his sister-in-law near the City Hospital—one of the little frame cottages so numerous in that neighborhood.

Although not a local resident at the present time, he proved to be a former Indianapolis citizen who, as he explained, had first started into the dime-museum and sideshow business as a glass blower in the old museum which occupied the first floor of the original Park Theater, eighteen years ago, and which was managed at that time by J. H. Sackett, a well-known showman in those days. Many people will remember Professor Jupp, the glass blower, and his assistants, who for several months formed one of the leading features in the "curio hall" of the place. McCann was one of the assistants, and he was while filling that engagement that he had his first taste of the business, which he has pursued steadily ever since.

The life of the people making up such things as dime museums and sideshows is more or less of a deep mystery to the general public; the "freaks" and performers come and go with the circus or the street carnival; the public pays its dime to visit them for a half hour or so, and then returns to the "real world" outside the curiosity building or canvas tent with the feeling that the performers and freaks are left behind in a world of their own. But the people of the museum and sideshow live in the greater world just as ordinary human beings do. Despite the "curio" name, the "freaks" are really people of the same kind as the rest of us, and they are national, you newspaper men have such a way of obliterating Monday's sensation with Thursday's that the ordinary

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